

Rebecca Rollins Stone, Ph.D.

(also published under Rebecca Stone-Miller)

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Education

Doctor of Philosophy, History of Art, Yale University, 1987. "Technique and Form in Huari-style Tapestry Tunics: the Andean Artist, A.D. 500-800." (G. Kubler and M. Miller, advisers)

Master of Arts, History of Art, Yale University, 1982.

Bachelor of Arts, Art and Perception, University of Michigan at Ann Arbor, 1979. (R. Arnheim, adviser)

Employment

Professor of Art History/Faculty Curator of Art of the Americas, Emory University/Michael C. Carlos Museum, Atlanta, 2011-present.

Masse-Martin/NEH Distinguished Teaching Professor, Emory University, Fall 2010-Spring 2014.

Assistant/Associate Professor of Art History/ Faculty Curator of Art of the Ancient Americas, Emory University/Michael C. Carlos Museum, Atlanta, 1990-2011.

Emory-Mellon Post-doctoral Fellow in Art History, Emory University, 1988-1990.

Assistant Professor of the History of Art, The Johns Hopkins University, Baltimore, Maryland, and Research Associate, Pre-Columbian Studies, Dumbarton Oaks, Washington, D.C., 1987-1988.

Resident Associate, Smithsonian Institution, Washington D.C., Fall, 1986.

Acting Instructor in the History of Art, Yale University, New Haven, 1984-1985.

Grants, Fellowships, and Honors

External

(As overall supervisor of project and curator of the exhibition) Bank of America Conservation Project Award, to conserve textiles for the exhibition "Threads of Time: Tradition and Change in Indigenous American Textiles" (\$50,000), plus general sponsorship of the exhibition (\$10,000); grant written by Renee A. Stein, Michael C. Carlos Museum, 2016.

Association for Latin American Art, 2002 **International Book of the Year Award for Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas**, awarded February 2003, New York City (\$1000).

J. Paul Getty Grant Program, for the publication of Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas, 2002 (\$35,000).

J. Paul Getty Grant Program, for the preparation of Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas, 1998 (\$76,000).

Junior Fellowship, Pre-Columbian Studies, **Dumbarton Oaks**, 1985-1986.

Dissertation Research Grants, Yale University, 1983-1985:

Tinker Foundation for Latin American Studies

Robert Lehman Fund

Fulbright-Hays Fellowship for Study in Peru, 1983 (declined).

Phi Beta Kappa, Alpha Chapter of Michigan at the University of Michigan, 1979.

Internal

Dean of the College and Dean of the Laney Graduate School, subvention of publishing costs, to cover photography and permissions for images for *The Center of the Americas: Art and Culture from Ecuador to Honduras*, Yale University Press 2015-2016 (\$4,500.00 each, total \$9000.00).

Michael C. Carlos Museum, subvention of publishing costs, to cover photography and permissions for images for *The Center of the Americas: Art and Culture from Ecuador to Honduras*, Yale University Press, 2015-2016 (\$1000.00).

Emory Center for Digital Scholarship, for online publication, using Omeka, "Threads of Time: Tradition and Change in Indigenous American Textiles", Michael C. Carlos Museum (for Shelley Burian to travel to videotape Bolivian weaver in La Paz, Laura Wingfield to videotape Maya weavers and dyers in Guatemala, and other related expenses) (\$3000.00).

Dean's subvention of publishing costs, to cover photography and permissions for images for *The Jaguar Within: Shamanic Visions in Ancient Central and South American Art* (\$2400.00).

Center for Humanistic Inquiry, Emory University, Senior Fellowship, 2007-2008 to write The Jaguar Within: Shamanic Visions in Ancient Central and South American Art (salary and benefits).

Science and Society Fund, Emory University, to supplement scientific testing for Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas (\$10,000.00).

ICIS (Institute for Comparative and International Studies) Travel Grant to present paper and co-chair session at International Congress of Americanists in Sevilla, Spain, July 2006 (\$2200.00).

ICIS (Institute for Comparative and International Studies) and Michael C. Carlos Museum research awards for travel to interview shamans and photograph petroglyphs for "Beyond the Portal: Shamanic Art and Healing in the Americas," with Stacey Bell McQuaide (assistant) and Dana Haugaard (photographer), June 2005 (\$7383.00 total).

Latin American and Caribbean Studies Curriculum Development Grant, awarded to redesign Art Hist 393, "Art and Architecture of the Inka" as a cross-listed course (LAS385), 2005 (\$1000.00).

Theory Practice Learning award for teaching enhancement (Duncan Earle visit September 2005), Emory University (\$300.00).

ICIS research award (with Mike McQuaide and Lucas Carpenter) for travel to study Ecuadorian petroglyphs, March 2004 (\$2000.00 for Stone, \$6000.00 total to all three).

Center for Teaching and Curriculum/Faculty College Science Council Course Development Award, with William Size, to develop Art and Environment in Costa Rica: (ArtHist 393/ENVS393) Summer, 2001 for Fall 2002 (\$3,000.00).

University Teaching Fund Award, Shamanism Course development with Dr. Gary Laderman, Dept. of Religion, Emory University, Summer, 1999 (\$2500.00).

Emory Languages Across the Curriculum, course development Grant, Summer 1997 (to design Spanish-language component to ArtHist 226- Introduction to Ancient Central and South American Art) (\$1500.00).

Emory College Summer Faculty Development Award (for final draft *Art of the Andes from Chavín to Inca*), 1995 (\$2000.00).

Emory College Summer Faculty Development Award (for first draft *Art of the Andes from Chavín to Inca*), 1994 (\$2000.00).

Emory College Summer Faculty Development Award (for beginning Envisioning the Unseeable: Perception, Form, and Meaning in Ancient Central and South American Art), 1993 (\$2000.00).

Emory College Summer Faculty Development Award (for the Study of Costa Rican Jades), 1992 (\$2000.00).

University Research Committee, Summer Grant (for the Study of Costa Rican Art), Emory University, 1991 (\$3750.00).

Publications

Books/Catalogues

(in preparation, for online publication using Omeka) ***Threads of Time: Tradition and Change in Indigenous American Textiles***, Michael C. Carlos Museum (with essays by Dr. Dorie Reents-Budet and Shelley A. Burian, M.A., assistance by Elizabeth Caris), to go live on August 15, 2017. (under the name Rebecca Stone)

(Under revision after initial manuscript submission) ***The Center of the Americas: Art and Culture from Ecuador to Honduras***, Yale University Press, publication expected late 2017-early 2018. (under the name Rebecca Stone)

Art of the Andes from Chavín to Inca, 3rd edition (World of Art series), Thames and Hudson Ltd., September 2012. (under the name Rebecca Stone)

The Jaguar Within: Shamanic Trance in Ancient Central and South American Art, University of Texas Press, July, 2011. (under the name Rebecca Stone)

Seeing with New Eyes: Highlights of the Michael C. Carlos Museum Collection of Art of the Ancient Americas. Michael C. Carlos Museum/University of Washington Press. 2002. (under the name Rebecca Stone-Miller)

Winner of the Association for Latin American Art, 2002 International Book of the Year Award, awarded February 2003, New York City.

Winner of first prize by the Printing Association of Georgia 2002

Art of the Andes from Chavín to Inca, 2nd edition (World of Art series), Thames and Hudson Ltd., London and New York, 2002. (originally London 1995, New York 1996; also released as *L'Art des Andes*, Thames and Hudson Ltd., Paris, 1996.) (under the name Rebecca Stone-Miller)

To Weave for the Sun: Andean Textiles in the Museum of Fine Arts, Boston. Museum of Fine Arts, Boston, Boston, 1992 (reprinted by Thames and Hudson, London and New York, under the title *To Weave for the Sun: Ancient Andean Textiles*, 1994). (under the name Rebecca Stone-Miller)

Articles in Edited Volumes

"Nothing is Missing: Spiritual Elevation of a Visually Impaired Moche Shaman," in *Disability and Art History*, eds. Ann Millett-Gallant and Elizabeth Howie, Interdisciplinary Disability Studies series, Routledge Press, out November 2016: Chapter 3.

"Keeping the Souls Contained: in *Shaft Tombs and Figures in West Mexican Society: A Reassessment*, eds., Christopher S. Beekman and Robert B. Pickering, Norman: University of Oklahoma Press, 2016: 175-194.

"'And All Theirs Different from His': the Inka Royal Tunic in Context," Proceedings of the 1997 Dumbarton Oaks Conference "Variability in the Expression of Inka Power," eds. Richard Burger, Craig Morris, and Ramiro Matos, Dumbarton Oaks, Washington D.C., 2007: 385-422. (under the name Rebecca R. Stone)

"Mimesis as Participation: Imagery, Style, and Function of the Michael C. Carlos Museum Paccha, an Inka Ritual Watering Device." *Kay Pacha: Cultivating Earth and Water in the Andes*, BAR International Series 1478, 2006: 215-224. (under the name Rebecca Stone-Miller)

"An Overview of 'Horizon' and 'Horizon Style' in the Study of Ancient American Objects," *Latin American Horizons*, ed. Don S. Rice, Dumbarton Oaks, Washington D.C., 1993: 15-40. (under the name Rebecca Stone-Miller)

"Camelids and Chaos in Wari and Tiwanaku Textiles," *The Ancient Americas: Art from Sacred Landscapes*, ed. R. F. Townsend, Art Institute of Chicago, 1992: 334-345. (under the name Rebecca Stone-Miller)

"Color Patterning and the Huari Artist: the 'Lima Tapestry' Revisited," *The Junius B. Bird Conference on Andean Textiles, Proceedings*, ed. Ann P. Rowe, The Textile Museum, Washington D.C., 1986: 137-149. (under the name Rebecca R. Stone)

"Possible Uses, Roles and Meanings of Chavin-related Painted Textiles from the South Coast of Peru," *Investigations of the Andean Past: Proceedings of the First Annual Northeast Conference on Andean Archaeology and Ethnohistory*, ed. D. Sandweiss, Cornell University, Ithaca, 1983: 51-74. (under the name Rebecca R. Stone)

Articles in Peer-Reviewed Journals

"Using the Past to Heal the Present: Rock Art and Curing in Western Amazonia," *Acta Americana: Journal of the Swedish Americanist Society*, Vol. 15, No. 1, 2007: 5-27. (under the name Rebecca Stone)

"Human-Animal Imagery, Shamanic Visions, and the Ancient American Aesthetic," *RES: Journal of Anthropology and Aesthetics*, Vol. 45, Spring, 2004: 47-68. (under the name Rebecca Stone-Miller)

"The Representation of the Wari State in Stone and Thread: A Comparison of Architecture and Tapestry Tunics," *RES: Anthropology and Aesthetics*, Vol. 19-20, 1990-1991: 53-80. [co-author Gordon F. McEwan] (under the name Rebecca Stone - Miller)

Book reviews

On Galen Brokaw, *A History of the Khipu*, Cambridge University Press, 2010. For Times Literary Supplement #5629, February 18, 2011. (under the name Rebecca R. Stone)

On *Moche Portraits of Ancient Peru*, Christopher Donnan. For *caa.reviews*, 2006. (under the name Rebecca R. Stone)

On *Music of El Dorado: the Ethnomusicology of Ancient South American Cultures*, Dale A. Olsen. For *Antiquity*, Vol. 78, No. 302, December, 2004: 952-953. (under the name Rebecca Stone-Miller)

On *Moche Art and Archaeology*, J. Pillsbury ed., for *caa.reviews*, 2003. (under the name Rebecca Stone-Miller)

On *Toasts with the Inca: Andean Abstraction and Colonial Images on Quero Vessels*, by Thomas B. F. Cummins. For *International History Review*, December, 2003. (under the name Rebecca Stone-Miller)

On *Earth, Water, Fleece and Fabric: An Ethnography and Archaeology of Andean Camelid Herding* by Penelope Z. Dransart and *Woven Stories: Andean Textiles and Rituals* by Andrea Heckman, for *Textile History*, 2003. (under the name Rebecca Stone-Miller)

On *Andean Art at Dumbarton Oaks*, E. Boone, ed. For *Hali*, Vol. 98, May, 1998. (under the name Rebecca Stone-Miller)

Descriptive Catalogue Entries

On Costa Rican, Panamanian, Northern and Central Andean, and Mesoamerican pieces, *Michael C. Carlos Museum: Handbook of the Collections*, 2011: 64-87. (under the name Rebecca Stone)

On Costa Rican, Northern and Central Andean and Mesoamerican pieces, *Handbook, Michael C. Carlos Museum*, Michael C. Carlos Museum, 1996: 73-95. (under the name Rebecca Stone-Miller)

On Veracruz, Colima, La Tolita, and Jama-Coaque sculpture), *Rings: Five Passions in World Art*, ed. M. Shapiro, High Museum of Art, Atlanta, 1996: 50, 176, 182, 216, 258. (under the name Rebecca Stone-Miller)

On West Mexican Sculpture, *Pre-Columbian Art of Mexico and Central America*, ed. G. Kubler, Yale University Art Gallery, New Haven, 1986: 175, 181, 182.

On African and Mesoamerican Sculpture, *Yale University Art Gallery: Selections*, ed. A. Shestack, Yale University, New Haven, 1983: 104-111.

On Pre-Columbian Andean Textiles, *A Sense of Pattern: Textile Masterworks from the Yale University Art Gallery*, ed. L. Staples, Yale University, New Haven, 1981: 50-54.

Recent Public Scholarship

Website: <http://scholarblogs.emory.edu/blackjaguar>

“The Interdisciplinarity of Art History: In Defense of Connoisseurship and Contextualization in the Case of Mexpa 'Clay People',” *West Mexican Symposium 2*:

The Art of the Human, Gilcrease Museum of Art, Tulsa, Oklahoma, September 25, 2016.

Gallery talk on reinstalled Americas galleries at the Michael C. Carlos Museum, February 12, 2013.

"Modern Indigenous American Textiles on display at the Carlos," AntiquiTea February 19, 2013.

"For I am the Black Jaguar': Shamanic Visionary Experience in Ancient American Art," Emory in the World, Fall 2012.

"Exploring Shamanism in Ecuador," Emory in the World, Spring 2010.

Selected Scholarly Lectures

"The Steps to the Steps: Recreating a Wari DWW [Discontinuous Warp and Weft] Tie-Dye Fragment," (with Shelley Burian), **International Textile Conference**, Copenhagen, Denmark, June 2, 2016.

"The Case for Dye-Literacy," Session Color, Structure, and Meaning in Ancient Andean Fiber Arts, **Society for American Archaeology**, Orlando, Florida, April 6, 2016.

"The Lowe Wari Tunic: Balance, Reciprocity, Surprise," Lowe Museum of Art, University of Miami, Miami, Florida, February 20, 2016.

"Images of Two Sacred Plants in Ancient Central and South American Art: *Banisteriopsis sp.* and *Anadenanthera sp.*" Session Visual Representations of Plant Knowledge in Pre-Columbian, Early Colonial, and Early Modern European Art, **College Art Association Annual Meeting**, Washington D.C., February 6, 2016.

Co-chair of panel "Empowering 'Dis'ability: Artistic Images from Antiquity to Today" and paper (with Sarah V. Parks co-author) "The Shaman in the Unusual Body: Ancient American Art as Empowering 'Dis'ability," **Society for Disability Studies Annual Meetings**, Orlando, Florida, June 26-29, 2013.

"Sacred Blue in the Andes," Curatorial Conversations, with Dr. Molly Bassett Georgia State University Asst. Prof. of Religious Studies, Michael C. Carlos Museum, February 28, 2013.

"Confessors, Sorcerers, Doctors': Inca Religion as Imperial Shamanism (according to Friar Bernabé Cobo's *Inca Religion and Customs*)," Series in conjunction with "For I am the Black Jaguar': Shamanic Visionary Experience in Ancient American Art," Michael C. Carlos Museum, November 8, 2012.

"A Chancay Woman as Whale Shark," TAG, SUNY-Buffalo, May 19, 2012 (delivered by Kira Jones).

"The *Khipu* as Textile: Emory's Carlos Museum Examples," International Conference: Textiles, Techne, and Power in the Andes, **University of London**, March 15, 2012.

“Mixing Art with Science: Ancient American Art Illuminated by Geology, Botany, Zoology, and Chemistry,” in Session “Crossing Disciplines: Multidisciplinary Approaches to Pre-Columbian Art,” **College Art Association** Annual Meetings, Los Angeles, California, February 17, 2012.

“The Whale Shark as Alter Ego in a Chancay Female Effigy,” **Southeastern Amazonian and Andean Studies**, Gainesville, Florida, November 6, 2010.

“Spotted as Sacred: Jaguars in Life and Art,” with Dr. John Polisar (“The Jaguar: Past and Present, Myth and Reality”), Sponsored by the Fox Center for Humanistic Inquiry, Michael C. Carlos Museum, April 28, 2009.

“Whale Sharks and Female Shamans: the Case for a Chancay Figurine Depicting Transformation into a Whale Shark,” with Dr. Bruce Carlson, Chief Science Officer of the Georgia Aquarium, Sponsored by the Fox Center for Humanistic Inquiry, Michael C. Carlos Museum, April 2, 2009.

“The Trance Eye in Ancient Andean Art,” in Session “About Face: Portrait, Mask, and Facial Expression in Mesoamerica and the Andes, 6000 BC–AD 1600,” **College Art Association** Annual Meetings, Los Angeles, California, February 27, 2009.

“The On-going Tradition of Living Rocks and Shamanic Healing in Amazonian Ecuador: The Case of Augustín Grefa,” First Southeast Conference on Amazonian and Andean Studies, Florida International University, Boca Raton, Florida, September 20, 2008.

“Amerindian Visionary Experience and the Paradoxes of Shamanic Embodiment,” Art and Religion/Religion and Art, Fox Center for Humanistic Inquiry Interdisciplinary Research Seminar, Emory University, January 25, 2008.

“The Tradition of Living Rocks: A Quichua *Yachaj* Curing with Huacas,” **Institute for Andean Studies**, Berkeley, California, January 11, 2008.

“Disability as Divine: Special Bodies in Ancient American Art,” Michael C. Carlos Museum, Food for Thought, November 6, 2007.

“Flowers in the Dark: Visions and Ancient Costa Rican Art.” The Center of the Americas: Contemporary Studies of an Ancient World Symposium, The Pre-Columbian Society of Washington D.C., September 15, 2007.

“Disability as Divine: Special Bodies in Ancient American Art,” **College Art Association** annual meetings, New York City, February 16, 2007. (paper read for me due to snow storm preventing travel)

“Using the Past to Heal the Present: Rock Art and Curing in Western Amazonia,” (also co-chaired session) “The Roots and Branches of Shamanism in the Americas: Persistences and Divergences,” **International Congress of Americanists**, Sevilla, Spain, July 18, 2006.

“Animals in Ancient American Art and Culture,” Georgia Public Television illustrated lecture as streaming video, 2005.

“The Condor and the Eagle Fly Together’ in Contemporary Ecuadorian Shamanism,” with Michael McQuaide, “Re-placing Cultures” conference, January 28, 2005, Emory University.

“Ancient Andean Art and Spirituality: Hiding and Revealing as Shamanic Aesthetic Principles,” Birmingham Museum of Art, Birmingham, Alabama, November 2, 2003.

“Andean Textiles: the Artistic Approach,” Museum of Anthropology, Wake Forest University, Winston-Salem, North Carolina, September 18, 2003.

“Three Paths to Meaning in Andean Art,” Panel on Meaning, West by Non-West conference, organized by Esther Pasztory to commemorate the fiftieth anniversary of Pre-Columbian Art History, **Metropolitan Museum of Art**, New York, November 11, 2000.

“Between’ and ‘Beyond’ as Primary Artistic Categories: Shamanism and the Artistic Enterprise,” **College Art Association** Annual Meetings, New York, February 24, 2000.

“Ancient Andean Amarras (Resist) Textiles in Context,” International Shibori Foundation, Kyoto, Yokohama, and Nagoya, Japan, May 11, 14, 15, 1999.

“Amarras in Context: Principles of Ancient Andean Textiles,” **Third International Shibori Conference**, Santiago, Chile, November 4, 1999.

“Cyclical Completion: Maize Process and Product in the Michael C. Carlos Museum Paccha, [Inca Ritual Watering Device],” **International Conference "Kay Pacha: Earth, Land, Water and Culture in the Andes,"** University of Wales, Lampeter, April 4, 1998.

“The Cultural Implications of Formal Patterning in Inca and Related Textiles,” **Dumbarton Oaks Conference** “Variability in the Expression of Inca Power,” Washington D.C., October 19, 1997.

“Current Research in Ancient Central and South American Art,” Association for Latin American Art History session “Current Research,” **College Art Association** Annual Meeting, New York, February 18, 1994.

“The Unwritten Wor(l)d: Indigenous American Visual Communication and European Encounter,” International Conference on the Word and World of Discovery, Atlanta, Georgia, October 18, 1992.

“Fiber Solutions/Fiber Arts: Three Millennia of Textiles in the Ancient Andes,” Lecture Series in Conjunction with To Weave for the Sun, **Museum of Fine Arts, Boston**, October 15, 1992.

“Introduction to the Fiber Arts in Context: the Ancient Andean Example,” Workshop “The Fiber Arts in Context: Cross-Cultural Perspectives,” **College Art Association** Annual Meetings, San Francisco, California, February 16, 1989. (Workshop Chair).

“The Re-presentation of the Wari State in Stone and Thread: A Comparison of Pikillaqta and Tapestry Tunics,” 29th Annual Meeting, The Institute of Andean Studies, Berkeley, California, January 7, 1989 (in collaboration with Dr. Gordon F. McEwan).

"Horizon and Horizon Style in the Study of Ancient American Objects: Concept, Category, Challenge," 1986 **Dumbarton Oaks Symposium** "Latin American Horizons," Washington D.C., October 11, 1986.

"Color, Culture and Cosmos in a Selected Group of Huari Tapestry Tunics from Ancient Peru," **International Congress of Americanists**, Art and Anthropology Symposium, N. de Friedemann and R. Duncan, Coordinators, Bogotá, Colombia, July 4, 1985.

"Creativity within Constraints: Artistic Freedom in Huari-Tiahuanaco Textile Production," "Art and Social Identity in Reaction to State Control: Peru, A.D. 500 - 1985," **College Art Association** Annual Meetings, Los Angeles, February 16, 1985. (C. Klein, Chair).

"Color Patterning and the Huari Artist: the 'Lima Tapestry' Revisited," Second Junius B. Bird Textile Conference, **The Textile Museum**, Washington, D.C., April 8, 1984.

"Color and Abstraction in a Tapestry from the Ancient Andean Middle Horizon (A.D. 500 - 1000)," Frick Symposium in the History of Art, Frick Museum and New York University Institute of Fine Arts, New York, April 7, 1984.

"Uses, Roles and Meanings of Chavín-Style Painted Textiles," First Annual Northeast Conference on Andean Archaeology and Ethnohistory, Cornell University, Ithaca, November 14, 1982.

Public Lectures

"Shamanism and the Artistic Enterprise in the Ancient Americas," Teacher Education (Continuing Education credit), Michael C. Carlos Museum, February 25, 2010.

"New Research on Old Favorites," Michael C. Carlos Museum, November 8, 2008.

"Disability as Divine: Special Bodies in Ancient American Art," Michael C. Carlos Museum, November 6, 2007.

"Seven Pieces, Seven Concepts: Ancient American Art at the North Carolina Museum of Art," North Carolina Museum of Art, Raleigh, October 23, 2006.

"New Research on the Collection," Michael C. Carlos Museum, November 11, 2005.

"Recovering Information from Material and Technique in Costa Rican Art," University of Rochester Museum, March 14, 2005.

"Ancient American Art in the Rochester Collections," University of Rochester Museum, May 17, 2004.

"Ancient American Art and the Natural Environment: Flora, Fauna, and Shamanic Images in the Carlos Museum Collections." Environmental Studies Seminar, Emory University, April 8, 2004.

"Shamanic Art from Ecuador in Context," Sociology 230 –Oxford Campus, Sociological Aspects of Health and Illness, Feb. 8, 2004; Ecuador Fieldtrip co-teacher 2004 (9 days).

"Journeys: Ancient Andean Textiles as Inspiration," Keynote Address for Riverscape: Fiber Forum 2003, Chattahoochee Handweaver's Guild, Norcross, Ga., March 28, 2003.

"Seeing the Unseen: Shamanism in Ancient American Art," Michael C. Carlos Museum Public Lecture in conjunction with the reinstallation of the permanent collection, February 6, 2003.

"Brilliant Color and Patterns: Possible Intersections of Shamanic Experience and Inka Tokapu," Roundtable on Tokapu, Dumbarton Oaks, Washington D.C. May 17, 2002.

"Toads, Trances, and Transformations: Shamanism and Ancient Costa Rican Art in the Denver Art Museum Collections," Denver Art Museum Symposium, Denver, March 2, 2002.

"Ancient American Art and the Reconstruction of Spirituality," Rochester Museum of Art, University of Rochester, New York, May 8, 2001.

"Aztec Objects at the Carlos Museum," Food for Thought, April 17, 2001.

"Shamanism and the Collection at Dallas," Docent Guild, Dallas Museum of Art, March 12, 2001.

"Textiles and Shamanism," Georgia Handweavers Guild, February 17, 2001.

"The Spiritual Art of Weaving in the Ancient Andes," Costume and Textile Department Annual Lecture, Museum of Fine Arts, Houston, April 6, 2000.

"Seeing with New Eyes: Art from the Inside Out," Great Teachers Lecture Series, Emory University, October 21, 1999.

"New Findings at the Carlos Museum: Science and Society in Ancient American Works of Art," American Archaeological Society, Fernbank Science Center, Atlanta, August 11, 1999.

"What the Ancient American Past Teaches Us in the Present: World Views Separate and Convergent," Alumni University, Emory University, June 11, 1999.

"Principles of Andean Art" and "Textiles of the Andes," Under the Wings of the Condor Lecture Series, Augusta State University, Augusta, Georgia, March 9, 1999.

"Art and Culture in the Ancient Americas," Two-day Workshop for Teachers, National Faculty, Little Rock, Arkansas, March 2-3, 1999.

"Mystery/the Mysteries: Looking at Ancient Andean Art from the Inside Out," Emory Alumni Distinguished Lecture, Florida International Museum, Tampa, Oct. 26, 1998.

"The Spirit of Ancient Peru," Fernbank Museum of Natural History, Atlanta, June 15, 1998.

"Art of the Ancient Andes in its Natural Context," Fernbank Museum of Natural History, Atlanta, June 1, 1998.

"The Ancient Americas, an Introduction," National Faculty Two-Day Workshop for Elementary School Teachers, Henderson/Madisonville, Kentucky, May 14-15, 1998.

"An Introduction to Shamanism in Ancient American Art," Michael C. Carlos Museum, Teacher Workshop, March 17, 1998.

"The Shaman in Transformation," Michael C. Carlos Museum, Collaborative Discovery Teacher's Course, March 5, 1998.

"The Spirit of Ancient Peru," Gallery Talk and lecture, Knoxville Museum of Art, Knoxville, Tenn., December 12, 1997.

"Glimpses of Shamanism in the Permanent Collection," Michael C. Carlos Museum, November 18, 1997.

"The Weaver's Point of View: Wari Textiles," Georgia Handweavers Guild, November 15, 1997.

"The Inka Royal Tunic," Public Lecture, Michael C. Carlos Museum, July 22, 1997.

"The Ancient American Skies," (with David Dundee, Fernbank Planetarium) Michael C. Carlos Museum, Teacher Short Course, March 20, 1997.

"Jade in the Ancient Americas," (with Dr. Bill Size, Geosciences) Michael C. Carlos Museum, Teacher Short Course, March 6, 1997.

"Introducing Ancient American Art in Introductory Art History," "Post pre-Columbian Art: The Legacy of the Sesquicentennial," SECAC annual meetings, Charleston, South Carolina, October 26, 1996.

"Ferocious Fertility: Art and Culture in Ancient Central and South America," Dekalb College, October 16, 1996.

"Ancient Andean Openwork Headcloth," Food for Thought, Michael C. Carlos Museum, April 9, 1996.

"Andean Drinking Vessels," Food for Thought, Michael C. Carlos Museum, October 25, 1995.

"Nasca, Moche, and Inca Art and Landscape," Teacher Workshop, Michael C. Carlos Museum, October 24, 1995.

"Visible and Invisible Planes: Textiles and Earthworks in the Ancient Andes," Michael C. Carlos Museum, in conjunction with the exhibition "Planet Peru: Photographs of Marilyn Bridges" for the Ancient Americas Society, September 22, 1995.

"Images of Females in the Permanent Collection," Michael C. Carlos Museum, March 28, 1995.

"Andean Women Weavers: Art and Social Change in Historical Context," Michael C. Carlos Museum, March 15, 1995.

"Writing In the Ancient Americas: the Inca and Maya Cases," Secondary School Teachers Workshop, Michael C. Carlos Museum, March 22, 1994.

"Materials and Politics in the Art of the Ancient Americas: Jade, Gold, and Textiles in the Museum Context," the National Faculty, Two-day Workshop for Teachers, Michael C. Carlos Museum, for January 26-27, 1994.

"To Weave for the Sun: Textiles as Text in the Ancient Andes," Scholar's Bookshelf, Michael C. Carlos Museum, Emory University, December 2, 1993.

"Elite Material Culture of the Ancient Americas: Studying Jade, Gold, and Textiles in the Museum Context," the National Faculty, Two-day Workshop for Teachers, Washington D.C., November 15-16, 1993.

"Visible and Invisible Planes: Textiles and Earthworks in the Ancient Andes," Duke University Museum of Art, Durham, in conjunction with the exhibitions "Planet Peru: Photographs of Marilyn Bridges" and "Andean Textiles from the Permanent Collection," October 17, 1993.

"The Clash of Expectations: Contact between the Americas and Europe from Both Sides Now," Social Sciences Building, Emory University, in conjunction with exhibition at Schatten Gallery "New Worlds, Ancient Texts," September 20, 1993.

"An Introduction to Human Body, Human Spirit: A Portrait of Ancient Mexico" Emory Alumni Association, Emory University, September 18, 1993.

"Fiber as Fine Art," Public lecture, Michael C. Carlos Museum, Emory University, May 24, 1993.

"The Thibadeau-Witten Andean Textiles at the Carlos Museum," Georgia Rug and Textile Society, May 23, 1993.

"Why the Aztecs 'Lost': Cultural Perspectives on New World Encounter," Emory Alumni Assembly VIII "Building a World-Class University: Faculty," Oxford campus, Emory University, Oxford, Georgia, November 13, 1992.

"The Art of Technology: Pre-Columbian Approaches to Materials and Techniques," Michael C. Carlos Museum, Emory University, September 27, 1992.

"Seeing Pre-Columbian Art with New Eyes: Cultural Perspectives on Ancient American Aesthetics," Emory University, June 10, 1992.

"An Inca Llama-Handled Ceremonial Knife: Food for Thought," Michael C. Carlos Museum, Emory University, May 5, 1992.

"Power and Authority in Pre-Columbian Art: Selected Examples from 'Seeing with New Eyes'," Michael C. Carlos Museum, Emory University, March 29, 1992.

"Comparing Mapping Traditions: Europe and America, A.D. 1500," in conjunction with the exhibition at the Schatten Gallery "Maps and the Columbian Encounter," Emory University, Feb. 24, 1992.

"The Americas in 1492: Indigenous Perspectives on the Columbus Quincentennial," Archaeological Institute of America, Atlanta Chapter, Emory University, November 5, 1991.

"Gold of the Ancient Americas," Food for Thought series, Emory University Museum of Art and Archaeology, Atlanta, October 8, 1991.

"Teaching Pre-Columbian Culture through Art," Teacher's Workshop, Emory University Museum of Art and Archaeology, January 29, 1991.

"Pre-Columbian and Colonial Andean Fiber Arts in the Collections of the Museum of Fine Arts, Boston," Textile and Costume Society, Museum of Fine Arts, Boston, June 13, 1990.

Discussant, "Writing Ethnography in Latin America: A Symposium," Sessions I and II, April 23, 1990, Emory University.

"Technological Style in Ancient Andean Textiles," Symposium "Woven, Wrapped and Twined: Fiber Arts of Africa, Oceania and the Americas," University of Missouri - St. Louis, March 24, 1990.

"Sacred Textiles of the Ancient Andes: Virtuoso Artists in Fiber," Dallas Museum of Art, Dallas, November 16, 1989.

"The Inca Paccha: Object of the Month," Emory University Museum of Art and Archaeology, Atlanta, September 27, 1989.

"Textiles of the Ancient Andes," Archaeological Institute of America, Atlanta Chapter, Emory University, December 7, 1988.

"Wari and Tiwanaku Textiles in Context," Art Institute of Chicago Planning Conference for "Nuevo Mundo: Man and Nature in Pre-Columbian Art," (1992), October 15, 1988.

"The 'Width-wise Warp' in the Creation of the Huari-style Tunic: the Implications of Innovation in Textile Technology for Design and Culture," 46th International Congress of Americanists, "Technology, Ideology, and Society in the Andes," (read by Dr. Susan A. Niles, coordinator), Amsterdam, July 5, 1988.

"The Re-presentation of the Wari State: Pikillacta and the Wari Tunic Compared," Art History-Anthropology Colloquium, Baltimore Museum of Art, April 26, 1988.

"The Archaeology of Style in the Art of the Andes," Guest Lecture in Anthropology 185, George Washington University, Washington D.C., December 1, 1987.

"Environment and Art in Ancient Peru," Docent Program, National Museum of Natural History, Washington D.C., October 23, 1986.

"The Dumbarton Oaks Collection of Huari Textiles," Docent Seminar, Dumbarton Oaks, Washington D.C., May 9, 1986.

"The Cultural Implications of Technique in Huari Tapestry Tunics," Tertulia, Dumbarton Oaks, Washington D.C., April 24, 1986.

"Shape Variation in Huari Tunics," Colloquium on Visual Arts of the Andes, George Washington University, Washington D.C., March 28, 1986.

"The Face Among the Frets: Huari Textiles as Clues to Huari Conceptual Patterns," Guest Lecture in Prehistoric Archaeology, Tufts University, Medford, Massachusetts, November 18, 1985.

"The Concept of the Anomaly in Huari Textile Design," Dumbarton Oaks, Washington D.C. , October 22, 1985.

"Ancient Andean Textiles," Lecture and Museum Demonstration One-Day Seminar for Project Learn (Connecticut Secondary School Educators), New Haven, July 15, 1985.

"Searching for the Artist in Pre-Columbian Art," Visual Research Workshop, Yale University, February 22, 1983.

Teaching

Courses Offered

Art History 190 Flora and Fauna in Ancient American Art (to be offered in Spring 2011)

Art History 190 Animals in Ancient American Art

Art History 190 Museums: Theory and Practice

Art History 190 Aztec and Inka Imperial Art and Culture

Art History 225 Introduction to Mesoamerican Art and Architecture

Art History 226 Introduction to Central and South American Art and Architecture

Art History 289 Historical Perspectives on Non-Western Art

Art History 335/535 Ancient American Art and Museology

Art History 383/ENVS383 Art and Environment in Costa Rica, with William Size

Art History 393/Religion 373 Native American Religion: Shamanism in the Americas, with Gary Laderman

Art History 393/529 Shamanism and the Indigenous Art of the Americas

Art History 397, 597 Directed Readings on arts from Mesoamerica southward

Art History 390, 590 Internships in Carlos Museum

Art History 485/735 Museological Approaches to Shamanism in the Americas

Art History 485/735 'Classic' Andean Art: Nasca, Moche, and Wari/Tiwanaku, 1-1000 CE

Art History 735 Textiles of the Americas

(also with Kasfir, as Dressed to Kill: African and Ancient American Textile Traditions)

Art History 735 Imperial Art of the Incas and Aztecs

Art History 735 State Art of Wari and Teotihuacan

Art History 735 Inka Art and Architecture

Art History 735 Artistic Practices of the Intermediate Area

Art History 735 Gender in Ancient American Art (to be offered Spring 2011)

Guest Lectures

Art History 101 Introduction to Art History: Prehistory to the Renaissance, 1989, 1991-1993, 1995- present.

Latin American and Caribbean Studies 101 Introduction to Latin American & Caribbean Studies, 1989-1991, 1994- present.

Environmental Studies 475, 2004.

Sociology 230 –Oxford Campus, Sociological Aspects of Health and Illness 2003, 2004; Ecuador Fieldtrip 2004 (9 days).

Religion 323 Death and Dying, 1999- 2002.

Art History 590 Graduate Methods, 1991-1993, 1996, 2002.

Art History 390 Undergraduate Methods, 1991-1993.

Psychology 389 Art and Visual Perception (Psychology Undergraduate Seminar), 1994.

Art History 771 Modern Art and "Primitivism" Graduate Seminar, 1992.

Graduate Supervision

Doctoral Program

Major area

Andi McKenzie, writing Doctoral Dissertation on “The Hidden Revealed: the Quechua Concept of *Ukhu* in Selected Drawings of Felipe Guaman Poma de Ayala” (with co-adviser Walter Melion), to be completed Spring 2017.

Shelley A. Burian, Doctoral Dissertation research on “Aymara Ceremonial Garments and Colonial Bolivian Society, 1550-1780 CE,” to be completed Spring 2018.

Meghan Tierney, Doctoral Dissertation “Envisioning Nasca: Sculptural Polychrome Ceramics, c. 1 - 450 CE,” December, 2016

Jennifer Siegler, Doctoral Dissertation “Interaction and Imitation: Chimú Art after the Conquest by the Inka Empire, 1460-1534,” 2015.

Sarahh Scher, Doctoral Dissertation "Clothing Power: Hierarchies of Gender Difference and Ambiguity in Moche Ceramic Representations of Human Dress, C.E. 1-850," 2010.

Laura M. Wingfield, Doctoral Dissertation “Envisioning Greater Nicoya Ceramic Figural Art of Costa Rica and Nicaragua c. 800 BCE – 1522 CE,” 2009.

Karen O'Day, Doctoral Dissertation “More than Meets the Eyes: The Decoration and Deposition of Ceramic Vessels from the Sitio Conte Cemetery, Panama,” 2003.

Jane Rehl, Doctoral Dissertation “Weaving Metaphors, Weaving Cosmos: Structure, Creativity and Meaning in Discontinuous Warp and Weft Textiles of Ancient Peru, 300 B.C.E. –1540 C.E.,” 2003.

Minor area

Jennifer Butterworth, Doctoral dissertation: “Lower Nubian C-Group Figurines: Corpus and Context,” 2016.

Elizabeth Gron Morton, Doctoral dissertation: “Modern Mission Art in Southern Africa,” 2003. (Dissertation reader)

Peri Klemm, Master's thesis: “The Paccha Performed: An Exploration of n the Ritual Use of an Inka Ceramic Vessel from the Michael C. Carlos Museum,” 1998. Doctoral dissertation: “Shaping the Future, Weaving the Past: Dress and the Decorated Female Body among the Afran Qallo Oromo in eastern Hararghe, Ethiopia,” 2002. (Dissertation reader)

Jessica Taplin (Stephenson), Master's thesis: "The Shape of Power: Inca Thresholds, Controlling Political, Social and Spiritual Edges," 1999. (Supervisor)
Major Area: African.

Virginia Gardner Troy Doctoral dissertation: "'Primitivism' and Modernism in the Woven Work of Anni Albers." Published as Anni Albers and Ancient American Textiles: From Bauhaus to Black Mountain, London: Ashgate, 2002. Major Area: Modern European. (Committee Member and Dissertation reader)

Master of Arts (currently not an option in the department)

Elizabeth Hornor, Master's thesis: "Nasca Human Effigy Vessels as Shamanic Images," 2001. (Supervisor)

Lisa Tulchin, Master's thesis: "Lateral Distortion and Wari Design Construction in Staff-bearer Figure Tapestry Tunics," 1997. (Supervisor)

Grace Scott Bishop, Master's thesis: "Containing Time and Space: A Study of Mexica Sculpture," 1995. (Supervisor)

Valerie Watkins, Master's thesis: "Costa Rican Green Stones in the William C. and Carol W. Thibadeau Collection of Art of the Ancient Americas, Michael C. Carlos Museum, Emory University: Materials, Object Type and Imagery," 1994. (Supervisor)

Arlys Evans, Master's thesis: "A Chancay Openwork Headcloth in the William C. and Carol W. Thibadeau Collection of Art of the Ancient Americas, Michael C. Carlos Museum, Emory University: Interwoven Dualities," 1994. (Supervisor)

Undergraduate Honors Thesis Supervision

Director: Xiao Tan, "Selling the Indian Other: The Commodification of Hopi Katsinam Spirit Figures"

Director: Sarah V. Parks, "'Dis'-abilities as Divine: Bodily Anomalies and Shamanic Power in Ancient Costa Rican Ceramic Effigies." Received Highest Honors, Spring 2013.

Reader: Julia Prochazca, "Mother of the Mountains: The Virgin Mary as a Bridge from the Inka Past to Post-Colonial Christian-Andean Religiosity," Received Highest Honors, Spring 2013.

Director: Anni Pullagura, "'Performing the Museum: Memory, Meaning-Making and Identity Production at the National Museum of the American Indian," Received High Honors, Spring 2010.

Director: Kylie Quave, "An Empire Written in String: Inka and Inka-Related Khipu in Context," Received Highest Honors, Spring 2005.

Service

Art History Department

Internship Coordinator, 1992-93, 1996, Fall 1997, Spring 2003, 2009-2010, fall 2011, fall 2012, 2015-16.

Director of Graduate Studies, 2004-2006.

Library Representative, Spring 2004.

Language Exam coordinator, 2002-2003, Spring 2004, 2008-2009, 2012-2013, 2015.

African American Search Committee, 1999-2000.

19th Century Search Committee, 1997-1998.

Paper Prize Committee, 1996, 1998, 2001, 2004, 2011-2013.

Majors and Minors Coordinator, 1995-1996.

101/102 Committee, 1995-1996.

Graduate Committee, 1993-94, 2000-2001, 2006-2007, 2011-present.

Honors Coordinator, 1993-1994, 1997-1998, 2001-2002.

Department Teaching Assistant Training, 1992, 1993, 1995.

Majors Adviser, 1990-present.

Emory College/University

Provost's Commission on the Liberal Arts, subcommittee on implementation, 2012-2014.

Humanities, Arts, and Performance Assessment Committee, 2012.

Graduate School Executive Council, Chair 2009-2011, member 2008-2009.

Briarcliff Campus Planning Committee, Fall 2005.

CIO (Chief Information Officer) Search Committee, 2005.

ICIS Conference Travel Grant Selection Committee, 2004-2007.

Commission on Research at Emory, 2001-2003.

Languages Across the Curriculum Review Committee, 2001.

Grievance Committee, 1997-1998.

Alumni University, 1994-1997, 1999.

NEH/Blank Distinguished Chair Selection Committee, 1996.

Lucius Lamar McMullan Prize Committee, 1996, 2001.

Michael C. Carlos Museum Director Search Committee, 1995-1996.

Assistant Dean Search Committee, 1994.

Academic Standards Committee, 1993, 1995, 1996.

TATTO (Teaching Assistants Training and Teaching Opportunity) Summer Workshops on Writing (6), Syllabi/Grading (2), Uses of Technology in the Classroom (4), 1992-1995, Microteaching, 1998, Engaging in the Classroom (2) and Microteaching, 2009, 2010.

Undergraduate Woodruff Scholars Selection Committee, 1991, 1992, 1998.

Latin American and Caribbean Studies Program Steering Committee, 1988- present.

Michael C. Carlos Museum

Permanent Collection, Curated

Reinstallation of permanent Art of the Americas galleries, February 9, 2013 ff. (437 objects).

Exhibition "For I am the Black Jaguar": Shamanic Visionary Experience in Ancient American Art," September 8, 2012- January 6, 2013 (115 objects).

Costa Rican loan objects (2 pieces), September 2006.

Complete Reinstallation of Collection in New Gallery Spaces, (538 pieces), September 13, 2002-present.

Textile Rotations, every six months, 5-10 pieces, 2002-present.

"The Art of Collecting: Recent Acquisitions at the Michael C. Carlos Museum," (20 objects), November 8, 1997 - January 4, 1998.

Exploring Authenticity: Connoisseurship at the Michael C. Carlos Museum," in conjunction with "Discovery and Deceit: Archaeology and the Forger's Craft," (2 objects), February 8 - May 18, 1997.

New Acquisitions (22), 1996-2001.

"Tears of the Moon: Andean Precious Metals from the Permanent Collection," (51 objects), Michael C. Carlos Museum, First Floor Temporary Ancient American Gallery, 1996 -2000.

Installation, President Chace's office (9 objects), 1995-1999.

Hartsfield International Airport International Concourse (29 objects) 1995; (9 objects) 1997-1999; poster show (8 panels) 1999.

Reinstallation of the Ancient American Collections (339 objects), First Floor Galleries, May 11, 1993.

"Ancient Andean Textiles from the Permanent Collection," (47 objects), Michael C. Carlos Museum, First Floor Temporary Ancient American Gallery, May 20 - Sept. 20, 1993. [repeated Spring 1996 with some changes]

"Seeing with New Eyes: Pre-Columbian Art from the Thibadeau Collection," (110 objects, brochure), Sutker and 301 Galleries, May 4 - October 12, 1992.

Reinstallation of Pre-Columbian Art (75 objects), 1989-1992.

Temporary Exhibitions

"Walking in the Footsteps of the Ancestors: the Melion-Clum Collection of Modern Southwestern Pottery," Native North American Gallery, January 26, 2013 – January 15, 2014.

"Shared Frontiers: Art and Science," contributed labels for paccha display; with William Size labels for green stone display, Schatten Gallery, Jan. 26- May 15, 2001; greenstone labels on display in Math and Science, 2002-present.

"Costa Rican Lapidary Art: from Natural Stone to Ceremonial Celt," (70 objects), Valerie Watkins, Exhibition Assistant, William Size, Consultant, First Floor Temporary Ancient American Gallery, Sept. 23, 1993 - August 15, 1994.

"The Body Beautiful: Ancient Ecuadorian Ceramic Figures from the Collection of the Banco Central del Ecuador," (18 objects, illustrated checklist), Elisa Mandell, Exhibition Assistant, First Floor Temporary Ancient American Gallery, September 10, 1994 - February 10, 1995.

"The Female Image in Ancient Colombian Art: Selections from the Stephen and Claudia Kramer Collection," (18 objects, gallery guide), Karen O'Day, Exhibition Assistant, Steve Kramer, Consultant, First Floor Temporary Ancient American Gallery, March 1 - Dec. 15, 1995.

Traveling Exhibition On-Site Curator

"Shamans, Gods, and Mythic Beasts: Colombian Gold and Ceramics in Antiquity," American Federation of Arts Traveling Exhibition, October 30, 1998 - January 10, 1999.

"Planet Peru: An Aerial Journey through a Timeless Land [Photographs by Marilyn Bridges]," (40 objects), Sutker Gallery, Sept. 27 - Nov. 26, 1995.

"River of Gold: Pre-Columbian Treasures of Sitio Conte [Panama]," (189 objects, Docent Training workshop, CNN interview), 301 Gallery, September 24 - Dec. 18, 1994.

"Beauty from the Earth: Pueblo Indian Pottery from the University Museum of Art and Archaeology," (113 objects), 301 Gallery, Nov. 17, 1993 - Feb. 13, 1994. (with Lori Iliff).

Carlos Museum Service

Curators' Meetings, 1988-present.
 Academic Advisory Committee, 2002-2004.
 Selection Committee for the Mellon Summer Internships, 2001-2006.
 Task Force on the Collections, Spring 2001.
 Task Force on The Museum and the University, Spring 2001.
 Director Search Committee, 1996-1997.
 Conservator Search Committee, Fall, 1993.
 Curatorial Assistants Search Committees, Fall, 1993.
 Planning Committee, Fall, 1993.
 Collections Committee, 1991-2000.

Curatorial Duties: Research on collections; publications; donor cultivation; student, volunteer, assistant, and intern general supervision; storage organization; conservation consultation; object identification for select private collections; scholarly inquiries, speakers, and visits; curatorial meetings and panels; exhibition tours; docent trainings; teachers' workshops; newsletter contributions; media interviews, 1988- present.

Consultations

Advanced Placement Art History curriculum review committee, 2010-2014 (designed/ing an approved new balanced Western/Non-Western AP course and exam).

Reader, Advanced Placement Art History Exam, June 10-16, 2010.

Advanced Placement, AP Art History Faculty Colloquium, April 25-26, 2009, Chicago. (Consulting on the role of Non-Western art in the AP Art History program).

Podcast, "Sacred Spots" (on the most feared and revered animal of the Americas, and its importance in the shamanic religious traditions of the ancient people of this region with John Polisar, Coordinator of the Jaguar Conservation Program for the Wildlife Conservation Society), Michael C. Carlos Museum, 2009.

Podcast, "Body Modification: The Skin Within" (on giant gold ear spools, labrets, and other objects related to the body modification practices of the ancient Americans), Michael C. Carlos Museum, 2009.

Additions to Audioguide (new highlights of the collection), Michael C. Carlos Museum, 2012, 2008, 2004, 2013.

Podcast, "Seeing Shamans" (on Shamanism in Ancient American art and Latin American literature with Ricardo Gutierrez-Mouat and comments by author Mario Vargas Llosa, winner of the Nobel Prize for Literature), Michael C. Carlos Museum, 2007.

Seattle Art Museum, Andean Textiles, for reinstallation of the collection in 2007, Spring 2006.

Family Guide: Animals in Ancient American Art/ Una guía para la familia: animales en el arte de las Americas antiguas, Michael C. Carlos Museum, 2004-2005. (awarded Second Prize for Educational Resources in the 2004 AAM Museum Publications Design Competition)

Consultant, Teacher's Guide to Nature and Artistry in the Ancient Americas, Michael C. Carlos Museum, 2004.

Odyssey On-Line, Website for Ancient American Art and Culture, Michael C. Carlos Museum, 1999-2000, 2004-2005. <http://carlos.emory.edu/odyssey-online>

Consultant, Children's Gallery Guide to Ancient American Art, Michael C. Carlos Museum, 1997, 2003.

Consultant, Interactive Video, Ancient Americas portions (jade, textiles, music, ceramics; object choice, research, preliminary and final scripts, editing, reviewing prototype and final product), Michael C. Carlos Museum, Lila Wallace-Reader's Digest Fund Grant, 1993-1996.

Reviewer, Andean art chapter in A Global History of Art, in preparation by Michael Kampen.

Consultant, IBM Multimedia Project, Ancient American worldview sections (script writing and editing, image assignment and procurement), Biosphere II CD-ROM, Fall, 1993.

Guest Curator, "To Weave for the Sun: Andean Textiles in the Museum of Fine Arts, Boston" (1992 Quincentennial Exhibition), 1989-1992.

Consultant, "Maps and the Columbian Encounter," exhibition at Schatten Gallery, Emory University, Feb. 1-28, 1992.

Preliminary Script Director, educational film on the Aztecs and the Spanish Conquest entitled "Blood in the City of Dreams," Bill Brown, Atlanta Video/Emory University Studio Art Program, 1989-1991.

Consulting Curator of Pre-Columbian Art, Emory University Museum of Art and Archaeology, Emory University, Atlanta, Georgia, 1988-1990.

Consultant, Wari and Tiwanaku textiles, "The Ancient Americas: Art from Sacred Landscapes," Art Institute of Chicago Exhibition, 1992, R. F. Townsend, Curator, 1987-1992.

Faculty Development Workshop Participation

Faculty-graduate student Liaison, Technology and Pedagogy Workshop in the Humanities, Emory Center for Interactive Teaching, Fall 2009.

Piedmont Project (Sustainability), Emory University (revised syllabus on Shamanism), May 2007.

Disability Studies, Emory University (revised syllabus on Shamanism), May 2006.

Professional Positions

Board of Senior Fellows, Dumbarton Oaks, 2000-2006.

President, Phi Beta Kappa, Gamma Chapter of Georgia, 2001-2002.

Secretary, Phi Beta Kappa, Gamma Chapter of Georgia, 1999-2001.

Professional Memberships

Institute of Andean Studies (by election)

College Art Association

Association for Latin American Art

ReferencesDr. Mary E. Miller

Dean of Yale College
Yale University
190 York St., Rm. 552
New Haven, Connecticut 06520
(203) 432-2686
(203) 436-0540

Dr. Janet C. Berlo

Department of Art
University of Rochester
Rochester, New York 14627
(716) 275-8318

Dr. Elizabeth H. Boone

Tulane University
Newcomb Art Department
New Orleans, Louisiana 70118
(504) 862-8000 x. 2204

Dr. Jeffrey Quilter

Curator of Intermediate Area Art
Peabody Museum of Archaeology and Ethnology
Harvard University
11 Divinity Avenue
Cambridge, Massachusetts 02138
(617) 496-1027

Students majoring in art history have a wide variety of career opportunities. Graduates with a strong background in art history are employed as college and university professors; as museum professionals (in curatorial, educational, and administrative positions); as art librarians and archivists; as development officers; as journalists; as art gallery or auction house staff members; as art conservators and restorers; as art specialists in the diplomatic service and at all levels of government; and.Â Susan Bergh, PhD (Columbia University) Adjunct Associate Professor; Curator, Art of the Ancient Americas. Cory Korkow, PhD (University of Virginia) Adjunct Associate Professor; Associate Curator, European Art.